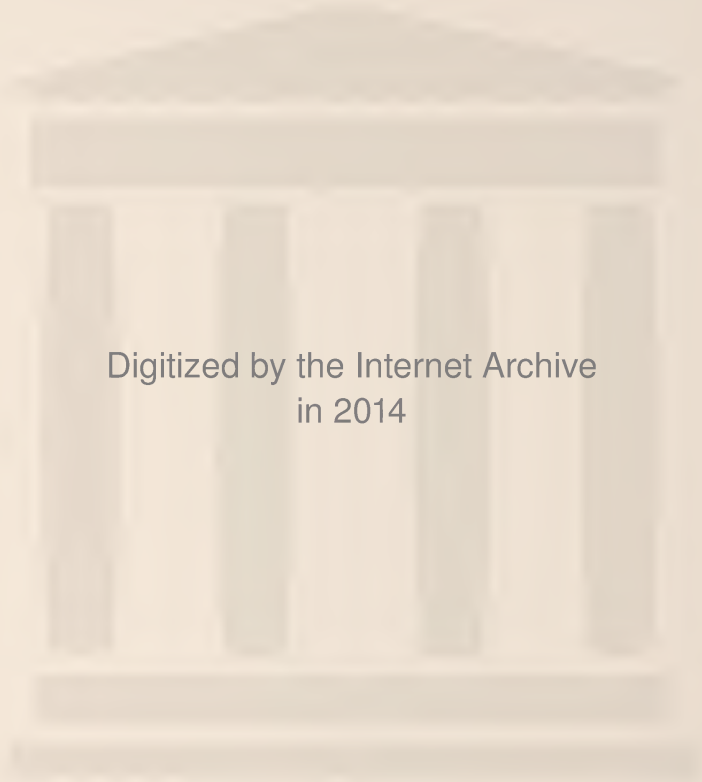


**CROWNING
ACHIEVEMENTS**

DENTISTRY
in the
ARS MEDICA COLLECTION
of the
PHILADELPHIA MUSEUM OF ART



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CROWNING ACHIEVEMENTS

DENTISTRY
in the
ARS MEDICA COLLECTION
of the
PHILADELPHIA MUSEUM OF ART

William H. Helfand

Published on the occasion of an exhibition at the
Philadelphia Museum of Art, March 28–May 30, 1999

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Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund
for the Ars Medica Collection. 1986-65-1 (page 46)

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FOREWORD

At the time of the establishment of the Ars Medica Collection at the Philadelphia Museum of Art in 1949, the stated mission was to assemble a collection of works of art on paper that would serve as a pictorial record of the history of medicine. From the outset it was determined that the Ars Medica Collection should reflect the broadest possible range of artistic responses to the deeply affecting issues of health and disease, evoking not only such basic human emotions as hope and grief, but also anger and humor: pious exemplars and poetic metaphors would keep company with political jibes and cure-all promotions. As the Ars Medica Collection grew steadily in size and stature during the ensuing decades, so did the Museum's original partner in this ambitious enterprise, the Philadelphia-based pharmaceutical company whose name has been gradually transformed over the years as the result of a sequence of mergers: from Smith, Kline, and French to SmithKline Beckman, and most recently to SmithKline Beecham, now headquartered in London. Four decades of acquisitions funded by this global giant are represented in this exhibition, including two prints purchased the year that the Ars Medica Collection was started: an engraving by Lucas van Leyden, *The Dentist (A Surgical Operation)* of 1523 (no. 23), and a lithograph by Honoré Daumier, *Voyons . . . Ouvrons La Bouche!* (Let's See Now . . . Open Wide!) of 1864 (no. 60).

Over the past forty years, a succession of curators in the Department of Prints, Drawings, and Photographs have enjoyed working with the Ars Medica Collection. We are grateful to John Ittmann, the Museum's Curator of Prints, whose keen eye and voluminous knowledge of printmaking have helped inform both this exhibition and its accompanying publication.

Credit for substantially broadening the scope of the Ars Medica Collection during the past thirty-three years goes to one donor in particular, William H. Helfand. Ever since joining the newly constituted advisory committee of the Department of Prints, Drawings, and Photographs in 1967, Mr. Helfand has enriched the Museum with a steady stream of gifts (designated by the Museum as the William H. Helfand Collection) of prints as well as posters and other ephemera related to the history of medicine. By their very nature, ephemera are the artifacts most vulnerable to the depredations of time. As this exhibition so vividly demonstrates, it is thanks to the perspicuity and generosity of Mr. Helfand that the Ars Medica Collection now preserves such an astonishing range of these printed perishables: from wall-sized posters, handbills, and minuscule calling cards to inexpensive novelties such as comical stereographs, sassy valentines, and a music hall song sheet cover. In addition to being an avid collector, Mr. Helfand is also a noted expert and an author in his field, and thus is uniquely qualified to act as our guide, by means of this booklet, to an exhibition that he himself has shaped for our edification and delight.

Anne d'Harnoncourt
The George D. Widener Director

Innis Howe Shoemaker
*The Audrey and William H. Helfand Senior
Curator of Prints, Drawings, and Photographs*

DENTISTRY IN THE ARS MEDICA COLLECTION

Dental images of the last five hundred years do not record the strides made in advancing dentistry from a trade practiced both by accomplished surgeons and, more frequently, by ill-trained and often unscrupulous, albeit resourceful operators, to the highly sophisticated profession it is today. They do not reflect, for example, the considerable influence of Pierre Fauchard (1678–1761), whose two-volume text *Le Chirurgien dentiste, ou, traité des dents* (The Dental Surgeon, or Treatise on the Teeth), published in Paris in 1728, set dentistry firmly on the road to becoming an established profession. Nor do they comment on the significant improvements in anesthesia, prostheses, tooth repair, equipment, and fluoridation, among others, that have taken place in the last hundred years. Instead, dental images most typically reveal more about the society of the time and the social status of the dentist and the patient than they do about the history of dentistry.

Among the some three thousand prints, drawings, and photographs in the Ars Medica Collection of the Philadelphia Museum of Art, a significant number pertain to dentists and the practice of their profession. In the main, these show scenes of teeth being pulled, the medical procedure that is certainly the most frequently recorded by graphic artists. These operations typically take place either in squalid taverns or rooms where peasants often lose their pocketbooks in addition to their diseased molars, in well-designed offices of urban practitioners, or in the open air, where flamboyantly dressed traveling charlatans conspicuously display credentials attesting to their legitimacy and prowess. Often accompanying these tooth pullers are musicians, comedians, harlequins, or other entertainers who were assigned the task of luring in large crowds while also distract-

ing audiences and drowning out patients' screams. Before the practice of dentistry was modernized, such public performances were common, and they were sufficiently lively to attract large numbers of both potential patients and artists as witnesses. Although the prints rarely show dentists in a particularly flattering light, they do not make them figures of ridicule, and instead concentrate more on the pain of the sufferer than on the talents of the operator.

But as the Philadelphia Museum of Art's Ars Medica Collection reveals, images of dentistry offer more than scenes of tooth pulling. They include advertising posters for tooth drops, pastes, and whiteners; chromolithographed cards for nineteenth-century dentifrices; comic valentines sent anonymously to insult the dentist of one's choice; and even modern interpretations of a visit to the dentist. Certainly the dental scene continues to be a ripe source for humor, and ideas that Honoré Daumier and Thomas Rowlandson recorded in their nineteenth-century caricatures are still echoed today—we continue to see, for example, images of dentists using blacksmith's tongs in contemporary cartoons. In the Museum's collection of caricatures, both political and social, the dentist becomes an authority figure and subsequently a convenient target of the artists' resentment. Thus artists have turned, and will most likely continue to turn, to the subject of dentistry not to proclaim the success of developments in the field itself but to find in the profession a source of humor and social commentary, ensuring that the number of such images in the Ars Medica Collection will continue to grow.

William H. Helfand



1. Poster

Pâte dentifrice du Docteur Pierre (Dr. Pierre's Toothpaste), c. 1894

Color lithograph; 29½ x 19¾" (74.9 x 50.5 cm)

Printed by Société de Publications d'Art, Paris

LOUIS-MAURICE BOUTET DE MONVEL (French, 1851–1912)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1969-258-12

The manufacturers of Dr. Pierre's dental products advertised in many different mediums, including magazines, pamphlets, posters, and paintings on the walls of buildings in Paris and other large French cities. This well-known poster of a young girl holding a toothbrush and a box of Dr. Pierre's toothpaste was first used as a promotional piece in France and in certain European countries.

2. Poster

Dentifrices du Docteur Péterson (Dr. Péterson's Toothpastes), 1895

Color lithograph; 55½ x 39¾" (140 x 101 cm)

Printed by Courmont Frères, Paris

EUGÈNE OGE (French, 1861–1936)

The William H. Helfand Collection. 1981-114-11

A boy dressed as a lawyer in a courtroom scene argues the advantages of Dr. Péterson's toothpaste and tooth powder. Boxes of each are on a table in front of him along with a folder of papers; a large bottle of Dr. Péterson's mouthwash rests on another folder on a table nearby. Claims for the Péterson products stress economy and superiority.

Dentifrices DU DOCTEUR PÉTERSON



ADVERTISEMENTS

IMPR. LAGRANGE, FRÈRES, 10, Rue de la Harpe, PARIS.



PARIS

121, B^d SÉBASTOPOL
(PRÈS POTIN)
PARIS

L'AVENIR DENTAIRE
D^r CH^gien D^{ste} AMÉRICAIN & D.F.M.P.

AVANT

SEUL DÉPÔT EN FRANCE
DE LA NOUVELLE
DENT "NACRÉITE"
HYGIÉNIQUE ET INCASSABLE
DEPUIS 5^f. LA DENT POSE INVISIBLE
APRÈS **DENTIERS À CRÉDIT**

ON REÇOIT LES BONS DUFAYEL

Atelier POUSTHOMIS, 26, Rue Pigalle, Paris

Imp. JUMENTIER, 15, Faub^g S^t Denis, Paris

3. Poster

L'Avenir dentaire (Dentistry of the Future), c. 1895

Color lithograph; 34 $\frac{3}{4}$ x 24" (88.3 x 61 cm)

Printed by Jumentier, Paris

L. Pousthomis (French, active late nineteenth century)

The William H. Helfand Collection. 1995-114-1

Juxtaposing before and after views of what could be expected from treatment by a dentist who had received some training in the United States, this poster also advertises hygienic and unbreakable false teeth, their settings "invisible" to the naked eye.



4. Poster

Sapho and Détersif, c. 1910

Color lithograph; 93¹¹/₁₆ x 31⁵/₈" (238 x 80.3 cm)

Printed by Armanino, Genoa

C. MORINO ANDREINI (Italian, active early twentieth century)

The William H. Helfand Collection. 173-1988-4

It is rare for a poster to advertise two products on a single sheet with no indication that the sections were to be separated. In this unusual example, the products do bear a slight relationship to one another, both being whiteners. The upper portion advertises Sapho, a dental powder; the lower portion is for Détersif, a French cleansing powder, which promises to whiten and rejuvenate the skin. Both illustrations are contained within an Art Nouveau decorative border, with appropriate typefaces incorporated into the overall design.



5. Poster

Botot dentifrices: Eau, poudre, pâte, savon (Botot Dentifrices: Liquid, Powder, Paste, Soap), c. 1910

Color lithograph; 62 3/4 x 47 1/4" (158.4 x 120 cm)

Printed by Jules Simon S.A., Paris

BEUVILLE (French, active early twentieth century)

The William H. Helfand Collection. 1981-114-5

An apothecary dressed in a seventeenth-century theatrical costume, similar to one worn by the physicians in Molière's last comedy, *Le Malade imaginaire* (The Imaginary Invalid) of 1673, peers over his glasses while holding two products in the Botot line, a toothpaste and a liquid dentifrice. Although the figure is bold and stylized, the drawing of the products is more detailed and realistic to ensure brand recognition.



6. Trade Card

Ouate odontalgique Mondet (Mondet Dental Wadding)

c. 1890

Color relief print; unfolded 4 $\frac{1}{16}$ x 6 $\frac{7}{16}$ " (12.5 x 16.4 cm)

Printed by Mou[], Marseilles

ANONYMOUS (French, active late nineteenth century)

The William H. Helfand Collection. 1993-105-1

7. Trade Card

Dentifrice au cresson (Watercress Dentifrice), c. 1890

Color relief print; 3 $\frac{1}{8}$ x 2 $\frac{1}{8}$ " (9.8 x 6.4 cm)

Printed by M. Bataille, Paris

ANONYMOUS (French, active late nineteenth century)

The William H. Helfand Collection. 1993-105-31

8. Trade Card

Pâte dentifrice du Docteur Pierre (Dr. Pierre's Toothpaste), c. 1896

Color relief print; 5 $\frac{1}{16}$ x 3 $\frac{3}{4}$ " (13.5 x 9.5 cm)

LOUIS-AURICE BOUTET DE MONVEL (French, 1851–1912)

The William H. Helfand Collection. 1993-105-47

Distributed by pharmacists, grocers, and other merchants, trade cards advertised products and services. When closed, the Mondet card shows only a rear view of a woman approaching a pharmacy. The unfolded card (top right) reveals her happy purchase, a small vial of cotton-wool impregnated with a solution used to relieve toothaches. The card for Dr. Pierre's lozenges reproduces Boutet de Monvel's poster (see no. 1).



9. Trade Card

Odontine, c. 1880–90

Color relief print; $3\frac{1}{16}$ x $4\frac{7}{8}$ " (7.8 x 12.4 cm)

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1989-8-118

10. Trade Card

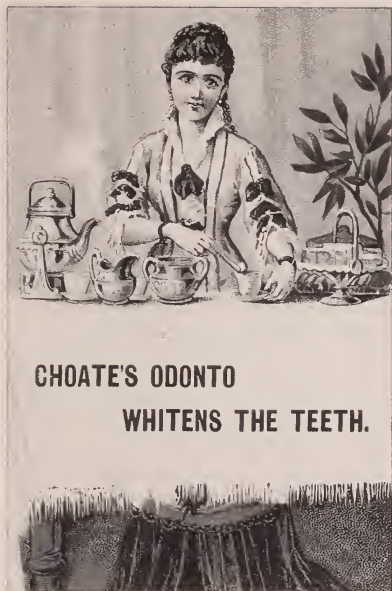
Carman's Two Lip In for the Teeth, c. 1895

Color relief print; $1\frac{1}{4}$ x $2\frac{1}{16}$ " (4.4 x 6.8 cm)

Printed by A. Hoen & Co. Lith., Baltimore

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1993-105-8



11. Trade Card

Choate's Odonto, c. 1890

Color relief print; $4\frac{1}{16} \times 2\frac{15}{16}$ " (10.6 x 7.1 cm)

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1993-105-9

Carman's Two Lip In (no. 10), developed by two dentists from Washington, D.C., was "presented to the *refined public* . . . as a preservative and beautifier of the teeth and gums, as well as a perfect corrective of the breath." The advertisements for Odontine tooth powder (no. 9), Choate's Odonto (no. 11), and Rich's Saponaceous Dentifrice (no. 12) were printed on the blank spaces of stock cards, small chromolithographed cards printed in bulk quantities that could be used to promote a wide range of products and services. Among the more popular of these cards were those printed in France of women, children, and flowers, such as the card used to advertise Rich's dentifrice, which pictures two young girls hunting butterflies embarked on "*une fameuse expédition*" (a famous expedition).



12. Trade Card

Rich's Saponaceous Dentifrice, c. 1880-90

Color relief print; $4\frac{1}{16} \times 2\frac{15}{16}$ " (11.3 x 7.5 cm)

ANONYMOUS (French, active late nineteenth century)

The William H. Helfand Collection. 1993-105-22



13. Trade Cards

Rich's Saponaceous Dentifrice, c. 1880-90

Color relief prints; two cards $4\frac{1}{2} \times 3\frac{3}{4}$ " (11.4 x 8.3 cm);

bottom card $2\frac{3}{4} \times 4\frac{7}{8}$ " (6.7 x 12.4 cm)

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1993-105-23-25

Before color printing became available in magazines and newspapers in the late nineteenth century, large posters and small chromolithographed cards allowed advertisers to market products in color. The gathering, sorting, arranging, and pasting of trade cards such as these into scrapbooks became a popular Victorian pastime. Normally advertisers would include messages to convince the public of their products' value; at other times the name alone would suffice.



14. Trade Card

Dr. C. L. Hill's Dental Co., 1892

Color relief print; 5 1/4 x 3 3/4" (13.3 x 8.9 cm)

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1993-105-12



15. Trade Card

Dills & Associate Dentists, c. 1880-90

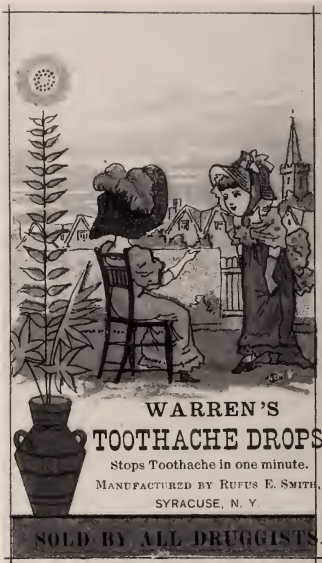
Color relief print; 5 1/4 x 3 3/4" (14.9 x 8.9 cm)

Printed by Dingham & Dodd, Hartford, Conn.

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1993-105-10

Not all nineteenth-century dentists advertised, but those who did frequently made outrageous claims. The obverse of Dr. Hill's card (no. 14) advertises sets of teeth ranging in price from \$5.50 to \$8.00—a suspiciously low price, considering that the cost of an annual subscription to a popular weekly magazine at the time was about \$5.00. Dills & Associate Dentists warned of quacks and high prices (no. 15). They also stressed their skills on the back of the card by calling attention to one of their dentists, who “administered gas and extracted thirteen teeth and roots in *less than three-quarters of a minute*—THE SAME BEING REPLACED AT ONCE WITH ARTIFICIAL TEETH,” claiming that in order “to appreciate the skill of such operating, one must see it performed.”



16. Trade Cards

Warren's Toothache Drops, c. 1880-90

Color relief prints; each $4\frac{1}{2} \times 2\frac{7}{16}$ " (10.5 x 6.2 cm)

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1993-105-29, -30

17. Trade Card

Pike's Toothache Drops, c. 1880-90

Color relief print; 5×3 " (12.7 x 7.6 cm)

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1989-8-134



18. Trade Card

Zingari Toothache Drops, c. 1880–90

Color relief print; 2½ x 4¼" (5.4 x 10.8 cm)

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1993-105-32

Nineteenth-century commercial toothache drops were usually composed of natural ingredients, with oil of cloves or an opiate derivative as the analgesic agent. Claims for these drops were invariably the same, promising to give instant relief, to provide a sure cure, and even to "Stop[s] Toothache in one minute" (no. 16). The presence of the dentist on the trade card advertising Pike's Toothache Drops (no. 17) confirms the product's professional acceptance, while the text on the back promises that Pike's drops will "annihilate in *one minute* the most *violent* and *protracted toothache*," as a result of which the "sufferer enjoys *unspeakable relief*."



19. Trade Cards

Mrs. Winslow's Soothing Syrup, 1886-88

Color relief prints; each approximately 5 x 3¼" (12.7 x 8.3 cm)

Printed by J. Ottmann, New York, and Hatch Lith. Co.

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1993-105-17-19

Until 1906, when the first U.S. Food and Drug Act forced a formula change, the active ingredient in Mrs. Winslow's Soothing Syrup was morphine. It was thus remarkably effective in providing relief for teething children—and extremely dangerous.



20. Trade Cards

Hoyt's Rubifoam, c. 1890–1900

Color relief prints; $5\frac{1}{2} \times 3\frac{3}{8}$ " (14 x 9 cm); $4\frac{1}{8} \times 3\frac{1}{4}$ " (11.7 x 8.3 cm); $3\frac{3}{4} \times 4\frac{1}{8}$ " (8.3 x 11.7 cm)

ANONYMOUS (American, active late nineteenth century)

The William H. Helfand Collection. 1989-8-86, 1993-105-26, -27

The E. W. Hoyt firm generally advertised its popular dentifrice on trade cards illustrated with images of young girls, suggesting on the back of one of the cards that Rubifoam was "the most delightful, refreshing, agreeable and beneficial dentifrice ever placed before the public." As an incentive to collect the cards, they were scented, for a short while at least, with Hoyt's German Cologne.



21

Feindel, dentiste, 7, place de la Bastille, Maison des Phares (Feindel, Dentist, 7, place de la Bastille, House of Lighthouses), c. 1900

Lithograph; $8\frac{1}{2} \times 10\frac{1}{2}$ " (21.6 x 26.7 cm)

ADOLPHE LÉON WILLETTTE (French, 1857–1926)

Purchased with the SmithKline Beckman (now SmithKline Beecham) for the Ars Medica Collection. 1958-150-23

In this lithograph made as an advertisement for Feindel's dental practice, a mother has brought her suffering child to see a dentist, who appears to be a blacksmith rather than an actual dentist, judging by the anvil and bellows in his shop and the huge pincers in his hand. At the door, a wolf carefully eyes a sheep that has entered the shop as the dentist prepares to provide relief.

**Trostspiegels Ander Büch/
Von weechumb der Zene. Cap. XCIII.**

Malis prosumus serium, sine fure malis ferenda. Si modo digna tibi gratia ferenda tibi.
Dumst der weichhumbt bloß den reum/ Derem Werck manns wol darbei/
Ermögert es ein kranckes den/ Wie elend unser Leben sei.



22

On the Pain of Teeth, 1532

Woodcut; 11¼ x 7¼" (28.6 x 18.4 cm)

From Petrarch, *Trostspiegel in Glück und Unglück*
(Frankfurt: Den Christian Egenstolffs Erben, 1572)

HANS WEIDITZ (German, active c. 1500–1536)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1958-150-37b

A busy itinerant dentist removes a woman's tooth while others await relief. A table holds a huge quantity of teeth, emblems of his past success; he wears a necklace of teeth as further confirmation. Illiterate viewers could be expected to recognize the double eagle on the dentist's banner as a symbol of the Holy Roman Emperor's endorsement of the dentist's practice; the other images broadcast the dentist's ability to cure stomach ailments and infections of head lice.



23

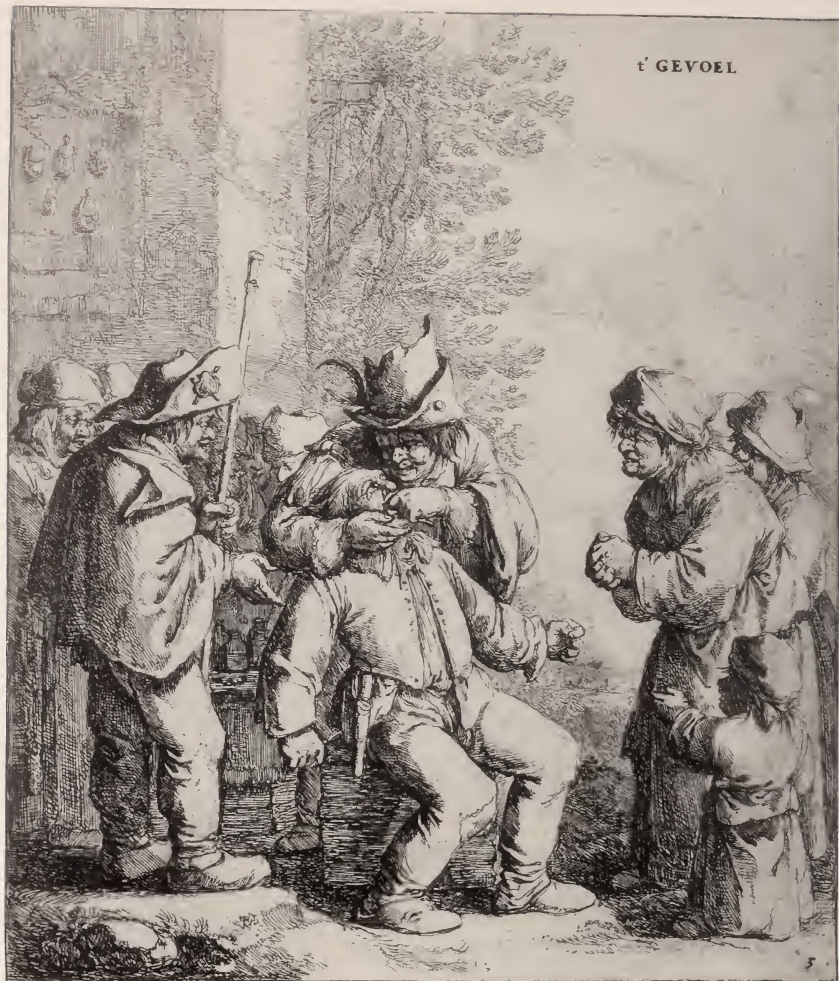
The Dentist (A Surgical Operation), 1523

Engraving; 4½ x 2¾" (11.4 x 7.3 cm)

LUCAS VAN LEYDEN (Dutch, 1494–1533)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1949-97-21

A well-dressed itinerant dentist extracts a peasant's tooth while an accomplice deftly removes the patient's money. The dentist has probably set up his booth at a country fair, carefully spreading his instruments on a table; the many previously removed teeth on the brim of his hat attest to his extensive experience.



24

Touch, c. 1640Etching; 7 $\frac{7}{8}$ x 6 $\frac{3}{4}$ " (20 x 17.1 cm)

From "The Five Senses"

JAN BOTH (Dutch, c. 1618–1652)After **ANDRIES BOTH** (Dutch, 1612–c. 1641)

The Muriel and Philip Berman Gift, acquired from the John S. Phillips Bequest of 1876 to the Pennsylvania Academy of the Fine Arts. 1985-52-966

In a suite of etchings Jan Both illustrates the five senses: sight, hearing, smell, taste, and touch. In this print he portrays touch through his depiction of an itinerant dentist using his fingers to search for the cause of the patient's pain. Off to the side, the patient's wife wrings her hands in sympathy for her husband's ordeal.



25

The Surgeon, c. 1650Etching and drypoint; $4\frac{7}{16} \times 3\frac{3}{4}$ " (11.3 x 9.5 cm)**JACQUES DASSONVILLE** (French, 1619–1670)

The Muriel and Philip Berman Gift, acquired from the John
S. Phillips Bequest of 1876 to the Pennsylvania Academy of
the Fine Arts. 1985-52-34623

The viewer's eye is directed to the center of a small cottage or tavern, where a surgeon removes an elderly woman's tooth. The operation is balanced by four figures on the right, a group somewhat uninterested in the performance, and by a man kneeling at the left—possibly an accomplice of the surgeon—ready to use scissors to remove the patient's money bag.



26

The Dentist and the Mountebank, 1767Etching; $6\frac{1}{16} \times 6\frac{7}{16}$ " (17.3 x 16.4 cm)**CHRISTIAN WILHELM ERNST DIETRICH, called DIETRICH**
(German, 1712–1774)

The Charles M. Lea Collection. 1928-42-1163

27

The Charlatan, 1785Etching and drypoint; $12\frac{1}{2} \times 15\frac{1}{4}$ " (32.1 x 40 cm)**FRANZ ANTON MAULPERTSCH** (Austrian, 1724–1796)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1982-81-1

In both of these images a dentist operates on a stage while his assistant entertains an assembled crowd. Musicians, acrobats, comedians, or jugglers often performed this function; their purpose was as much to create sufficient noise to drown out patients' cries as it was to entice additional clients.





Il Cavadenti

28

***Il cavadenti* (The Dentist), c. 1790**

Engraving; 14 $\frac{15}{16}$ x 10 $\frac{9}{16}$ " (37.6 x 26.4 cm)

GIOVANNI VOLPATO (Italian, 1733–1803)

After **FRANCESCO MAGIOTTO** (Italian, 1750–1805)

The Muriel and Philip Berman Gift, acquired from the John S. Phillips Bequest of 1876 to the Pennsylvania Academy of the Fine Arts. 1985-52-1945

Volpato's engraving is one of a series of twelve scenes of late eighteenth-century Italian life. The banner at the edge of the stage proclaims in Latin "FAMA VOLAT" (reputation flies).

A portrait of the dentist on the banner shows him holding a letter of recommendation, which bears a drawing of a large, diseased molar. The dentist himself extracts a similar tooth from the mouth of his tormented patient.



29

Itinerant Dentist Treating a Patient, c. 1790

Brown ink and gray and brown washes over traces of black chalk

14 $\frac{3}{4}$ x 19 $\frac{13}{16}$ " (37.1 x 50.3 cm)

GIOVANNI DOMENICO TIEPOLO (Italian, 1727–1804)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1981-63-1

Seated on the edge of a makeshift stage, the dentist's patient raises one hand in supplication while his other hand holds a cloth to stem the profuse bleeding that is certain to come. One of the three local women awaits a similar fate as she watches and holds a cloth to her cheek.

30

***Le Dentiste ambulant* (The Itinerant Dentist), 1788**

Etching and aquatint; 10 $\frac{1}{2}$ x 8 $\frac{3}{8}$ " (26.7 x 21.3 cm)

PIERRE-ALEXANDRE WILLE (French, 1748–1821)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1982-84-1

In contrast to the country dress of his patient, the traveling dentist's elaborate fur hat and flamboyant jacket ensure that he will not be easily hidden in a crowd. On his work table the dentist has placed proclamations attesting to his skill and his permit to practice, one from Rome, the other given by a police official; the latter is kept from blowing away by a long necklace made of successfully extracted teeth.



LE DENTISTE EMBULANT.

*A Paris chez l'embulant itinérant, au 31, rue de la Harpe, près celle
du Parc Royal N° 22. Chez l'itinérant et l'embulant, N° 10, rue de la Harpe.*

A. P. G. D. R.

*Rue des Mathurins aux deux Filles N° 10. Et chez l'embulant, Rue
de la Harpe, N° 10, et aux deux Filles du Parc Royal N° 10.*



31

Itinerant Dentist with His Patient and Two Observers, 1803
Brown ink and colored washes over traces of black chalk
13 $\frac{3}{16}$ x 9 $\frac{1}{4}$ " (33.2 x 23.5 cm)

PIERRE-ALEXANDRE WILLE (French, 1748–1821)
Purchased with the SmithKline Beckman (now SmithKline
Beecham) Fund for the Ars Medica Collection. 1984-81-1

The dentist's speech extolling the virtues of his pain reliever appears to have convinced the onlookers—so, too, does his successful removal of a tooth from the patient in the lower left corner who holds his jaw. By the wink in his eye, however, this patient may well be a shill in the dentist's employ, and the remedy for sale may also prove to be less than efficacious. Such chicanery was often the result of dealing with itinerant practitioners.

*Le mal de dent*

32

***Le Mal de dent (The Toothache)*, 1822**Color lithograph; 6 $\frac{3}{4}$ x 8 $\frac{5}{8}$ " (17.1 x 21.3 cm)**CHARLES AUBRY** (French, active 1818–36)

The William H. Helfand Collection. 1993-105-43

The operation over, the dentist proudly holds the extracted tooth up for all to see as his assistant helps to relieve the patient's pain and others await the dentist's aid. Only a small table suffices for the dentist's equipment and medicines; apparently, he does not appear to have the need for a more elaborate stage.

33

***Der Zahnbrecher in einem roemischen Staedtdchen (The Tooth Puller in a Roman Village)*, 1834**Engraving and etching; 9 $\frac{7}{16}$ x 14 $\frac{7}{16}$ " (23.3 x 36 cm)**ADRIAN LUDWIG RICHTER** (German, 1803–1884)After **DIETRICH WILHELM LINDAU** (German, 1799–1862)

The William H. Helfand Collection. 1998-139-1

In the nineteenth century, German collectors constituted a ready market for prints of Roman life that artists and publishers were eager to supply. In Richter's print of an idealized country village, an itinerant dentist has just arrived and already has several patients awaiting his services. His aide, carrying a bag of medicines and implements, blows on a trumpet to draw still more villagers in need of treatment.

34

***Les Dindons et les oies* (The Turkeys and the Geese)**

1854

Lithograph; 9 1/8 x 11 1/2" (23.2 x 29.2 cm)

GUSTAVE DORÉ (French, 1832–1883)

The William H. Helfand Collection. 1993-105-59

This dentist is a masterful showman, wearing an elaborate costume, a plumed hat, and a long robe. Enlarged teeth on a banner and sign proclaim his panacea as "the only infallible remedy." He fires a pistol to mask the howls of a distraught victim, adding to the frightened looks of his audience, or the Parisian "geese," to use Doré's insulting term.



35

***Ses Superbes Coursiers, qu'on voyait autrefois . . .*
(His Superb Steeds, of Earlier Times . . .), c. 1860**

Lithograph; 8 1/8 x 11 1/16" (20.5 x 28.1 cm)

AMÉDÉE-CHARLES-HENRI, COMTE DE NOË, called CHAM
(French, 1819–1879)

The William H. Helfand Collection. 1993-105-51

The dentist's dejection is understandable, for the text of the police broadside in the background prevents him from offering aid to several passersby who have obvious need of his professional services. His horses, the superb chargers of former times, share in the frustration.





*La donna accovante un molto dolo,
Che nuova vuole la prova d'el dolo.*

*La donna un Dolo, e d'ore intanto
e Mela prima ha messa al dolo.*

36

The Dentist, mid-eighteenth century

Engraving; 17½ x 13⅞" (44.5 x 35.2 cm)

FRANCESCO BARTOLOZZI (Italian, 1727–1815)

After **PIETRO LONGHI** (Italian, 1702–1785)

The Muriel and Philip Berman Gift, acquired from the John S. Phillips Bequest of 1876 to the Pennsylvania Academy of the Fine Arts. 1985-52-27329

Scholars have continually debated the subject of the painting by Longhi, which now hangs in the Academy of Venice, on which this engraving is based. The varied interpretations of this scene inside an eighteenth-century Venetian pharmacy suggest that this could be an image of a dentist making an examination, of a pharmacist treating a singer's vocal difficulties by applying a salve, or of a doctor applying an antisiphilitic remedy to a young prostitute. Perhaps the artist wanted the precise meaning to be ambiguous after all.



"A VISIT TO THE DENTIST"—[FROM THE PICTURE BY U. A. STORY, A.R.A.]

37

A Visit to the Dentist, 1878

Steel engraving, 13¼ x 9⅞" (33.3 x 23.8 cm)

WALTER JAMES ALLEN

(English, active late nineteenth century)

After GEORGE HENRY STORY (American, 1835–1923)

The William H. Helfand Collection. 1993-105-92

Although published in 1878, this view of a well-dressed dentist receiving a patient in his fashionable office was one that might have taken place one hundred years earlier. By the late nineteenth century, electrically driven machinery was beginning to replace the earlier, hand-driven equipment in dentists' offices, but a more up-to-date image might not have been so appealing to Victorians.



38

Calligraphic Letter Z with a Dental Scene, 1776Etching; 7 $\frac{7}{8}$ x 5 $\frac{3}{8}$ " (19.4 x 13.7 cm)**JOHANN CHRISTIAN ALBRECHT** (Dutch, active 1760–80)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1968-109-6

In this etching, the letter *Z* stands for *Zahnarzt*, the German word for *dentist*. The illustration inside this elaborate letter shows a dentist at work as his assistant attempts to steady a patient.



*The Master, full of bling and Jorg
Tells patients and tells a story
And says, he is not such a Jorg,
But that he knows full well what's what.*

*The Master, full of bling and Jorg
Tells patients and tells a story
And says, he is not such a Jorg,
But that he knows full well what's what.*



39

A Barbers Shop a Medley Shews . . . , c. 1750Etching, 11 $\frac{1}{8}$ x 9 $\frac{3}{4}$ " (28.9 x 24.8 cm)

ANONYMOUS (English, active mid-eighteenth century)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1968-215-7

40

Dents à 5 francs (Teeth for 5 Francs), 1850Lithograph, 7 $\frac{1}{2}$ x 10 $\frac{1}{2}$ " (19.1 x 26.7 cm)

EUGÈNE LOUIS PIRODON (French, 1824–after 1908)

After EMMANUEL NOTTERMAN (Flemish, 1808–1863)

The William H. Helfand Collection. 1993-105-89

Anthropomorphic prints, in which animals take on human attributes, have long been a common artistic theme. In these two examples, monkeys, cats, and dogs are dentists and patients. In the earlier print (no. 39), set in a busy barber-shop, the activities are many: one client is bled while another has a tooth extracted and a third quietly reads the local paper. A sign advertises a "SHaVe and BLEED for A Peny," and on a low table pliers and a razor lie among several teeth.



Le Cabinet d'un Dentiste



41

***Le Cabinet d'un dentiste* (A Dentist's Office), c. 1825**

Hand-colored etching, 8 $\frac{3}{8}$ x 10" (21.3 x 25.4 cm)

From *Musée grotesque* (Paris, 1818–30), plate no. 44

MALEVRE (French, active early nineteenth century)

After **GODISSART DE CARI** (French, active 1803–30)

On loan from The University of Pennsylvania Museum of Archaeology and Anthropology

The dentist appears to be having serious problems, and his client, in considerable pain, tightly grips the arms of his chair. Even the aid of pressure applied by the dentist's assistant is insufficient to ease the patient's difficulties.

42

Farmer Dentist, 1925

Drypoint; 7 x 10 $\frac{1}{4}$ " (17.8 x 26 cm)

EDMUND BLAMPIED (English, 1886–1935)

The William S. Pilling Collection. 1933-72-182

Blampied made four different engravings of a farmer pulling a tooth, the first three of which are rare, since only six copies of each exist. Finally satisfied with this fourth attempt, Blampied authorized one hundred copies to be made, then had the plate destroyed. Although each is different (one is even a vertical image), all the engravings show an amateur at work, assisted by a man and a woman who do their best to steady a reluctant patient.



43

The Female Tooth Puller, 1904Lithograph; sheet 14 $\frac{1}{8}$ x 19 $\frac{3}{8}$ " (35.9 x 49.2 cm)**JEAN VEBER** (French, 1868–1928)

The William H. Helfand Collection. 1993-105-94

44

The Female Tooth Puller, 1904Lithograph; sheet 15 $\frac{7}{8}$ x 20 $\frac{1}{4}$ " (40.3 x 52.7 cm)**JEAN VEBER** (French, 1868–1928)

The William H. Helfand Collection. 1993-105-97



An earlier state of Veber's lithograph (no. 43) includes a man holding his painful jaw as he walks away from the scene of his operation. The dentist, a strong woman with powerful arms and hands, uses oversized pliers on her next client; meanwhile, two other fearful candidates await treatment. In the latter of the two states (no. 44; there were also several additional states), Veber has removed the extra figure, probably thinking that he had shown sufficient suffering. A second, gray stone was also used in the printing to accentuate the scene's spatial depth.



45

At the Dentist's I, 1971

Etching; 9¼ x 13¾" (24.8 x 34.9 cm)

RAFFAELE LEOMPORRI (Italian, 1926–1975)

Gift of Countess Zorana-R. Fejerdy Budai de Kide. 1991-196-1

Leomporri has depicted two views of a patient being fitted for a set of false teeth. In the first, the dentist's frown reflects his miscalculations, for the teeth appear to be excessively large. In the second etching, a nurse carries away the teeth, the patient remaining as apprehensive as ever.

46

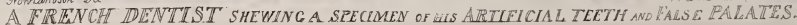
At the Dentist's II, 1971

Etching; 9¼ x 13¾" (24.8 x 34.9 cm)

RAFFAELE LEOMPORRI (Italian, 1926–1975)

Gift of Countess Zorana-R. Fejerdy Budai de Kide. 1991-196-2





The William H. Helfand Collection, 1995-114-2

The advertisement in the upper right caption discusses the “MINERAL TEETH” of “De Charmant from Paris,” among other products, not all related to dentistry. Although there had been earlier artificial teeth in England made of bone and ivory, it was not until the publication of Nicolas Dubois de Chémant’s *Dissertation sur les avantages des nouvelles dents et râteliers artificielles* (A Dissertation on Artificial Teeth in General) that porcelain teeth were introduced to England. The first English edition of this volume was published in 1797 (the French edition appeared in 1788), and there were several later editions. Rowlandson’s etching, which may have been commissioned by De Chémant—the caricature’s “De Charmant from Paris”—shows the dentist and his patients, who proudly display their full sets of teeth.



48

Dr. Eisenbart, c. 1870

Color lithograph; image 13 $\frac{3}{8}$ x 8" (34 x 20.3 cm)

ANONYMOUS (German, active late nineteenth century)

The William H. Helfand Collection. 1997-139-1

Dr. Johann Andreas Eisenbart (1661–1727) of Hannoversch-Münden, here holding a menacing forceps with which he has just extracted a tooth, is identified by a label on the medicine bottle next to the clyster in his pocket. Although a well-respected physician in his day, Dr. Eisenbart used such outrageous publicity methods that he eventually developed a reputation as a quack. Following his death, he became a comic German folklore figure whose exploits have been the source of pleasure to many.

LE CÉLÈBRE MUFFLARDINI



J. BOUINAUX Y. PARIZOT

ANDRÉ HOFFMANN

PAR. AU MENESTREL PR. 2^e S^{on} A. MEISSONNIER MEUGEL

49. Sheet Music

***Le Célèbre Mufflardini (The Famous Mufflardini)*, c. 1855**

Lithograph; 7 $\frac{15}{16}$ x 7 $\frac{7}{8}$ " (20.2 x 18.7 cm)

FRÉDÉRIC BOUCHOT (French, 1798–1860)

The William H. Helfand Collection. 1993-105-46

In this lithograph, designed as a cover for sheet music, children laugh at a poor soul who has lost one or two of his teeth earlier in the day and now calls upon the dentist's skill to replace them. Mufflardini, the fictional subject of this music hall song, is a man of many talents: author, juggler, acrobat, and fortune-teller, as well as a celebrated dentist. The song "Le Célèbre Mufflardini" is one of many examples of popular British, French, and American music recounting the exploits of fictional health professionals.



50. Fashion Plate

The Waiting Room, 1849

Hand-colored etching; 10½ x 7¼" (26.7 x 18.4 cm)

From *Le Petit Messager* (February 1, 1849)

LOUIS BERLIER (French, active mid-nineteenth century)

After **HÉLOÏSE-SUZANNE COLIN LELOR** (French, c. 1820–1873)

The William H. Helfand Collection. 1994-46-10



51

Non, Mesdames et messieurs! Je ne suis pas venu sur cette place pour vous vendre des drogues factices et indubitables! . . . (No, Ladies and Gentlemen! I Have Not Come to This Place to Sell You False and Questionable Drugs! . . .)

c. 1870s

Stencil-colored metal relief print; 9 x 8½" (22.9 x 21.6 cm)

GUSTAVE FRISON (French, 1850–after 1888)

The William H. Helfand Collection. 1993-105-62

The unlicensed dentist Georges Fattet, who enjoyed a short-lived vogue in mid-nineteenth-century Paris, commissioned paintings and prints to promote his practice. He even allowed his elegant office and two of his dental products to be portrayed in a fashion plate published by a weekly fashion magazine (no. 50). Fattet's flamboyant habits were easily lampooned. One caricature (no. 51) shows him riding in an open carriage equipped with cushions shaped like false teeth. The caption has him extolling the improbable benefits of one of his remedies, a brew of exotic plants "boiled for 122 years in the urine of a carp," which he promises will mend broken limbs, grow hair, cure toothache, and relieve constipation.



52

Men of Progress—American Inventors, 1862

Engraving; 27 x 39¼" (68.6 x 99.7 cm)

JOHN SARTAIN (American, born England, 1808–1897)After **CHRISTIAN SCHUSSELE**

(American, born Alsace, 1824–1879)

Gift of Miss Harriet Sartain. 1947-59-156

Sartain's engraving, here in one of several unfinished states, commemorates the achievements of eighteen inventors of significant discoveries, including Samuel Colt, Cyrus McCormick, Charles Goodyear, Samuel F. B. Morse, Richard M. Hoe, and Elias Howe, Jr., among others, all seated under the watchful eye of Benjamin Franklin. On the far left of the group portrait is dentist William Thomas Green Morton (1819–1868), credited here for his epochal discovery of ether's value as an anesthetic in 1844 (announced publicly in 1846), though it is still contested whether he was the first to make this discovery. It is known that he was the first to demonstrate publicly the use of ether anesthesia during surgery.

Copyright 1906 by Herman Knutson.



704 (a). Such a toothache! He would give anything to have it out.

Copyright 1906 by Herman Knutson.



704 (b). "Just a minute, now. It won't hurt you."

Copyright 1906 by Herman Knutson.



704 (c). A little harder pull than he expected.

Copyright 1906 by Herman Knutson



704 (d). "With the ice tongs. Pull it or bust something."

Copyright 1906 by Herman Knutson



704 (e). Well, it finally came after making a wreck of the office.

53. Stereographs

Dr. Pulleameasy, Dentist, 1906

Stereographic relief halftone print; image $3\frac{1}{8} \times 6"$

(7.9 x 15.2 cm)

ANONYMOUS (American, active early twentieth century)

The William H. Helfand Collection. 1994-46-48

Stereographs are pairs of pictures designed to be seen through a stereoscope, a special viewer that gives images a three-dimensional effect. In these five staged photographs taken in an imaginary dentist's office, the devastating results of a particularly difficult extraction are evident.



54. Trade Card

Falconnier, Dentiste, c. 1875Color lithograph on coated paper; $1\frac{1}{4} \times 3\frac{1}{4}$ " (4.4 x 8.3 cm)

ANONYMOUS (Belgian, active late nineteenth century)

The William H. Helfand Collection. 1993-105-13

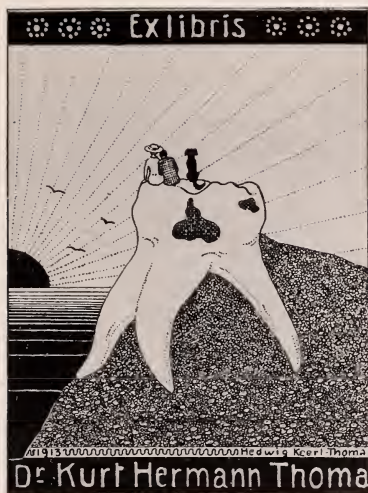
55. Trade Card

P. Dudart, Jeune. Chirurgien Dentiste (P. Dudart, Junior. Dental Surgeon), c. 1875Color lithograph; $2\frac{3}{8} \times 3\frac{1}{8}$ " (6 x 9.8 cm)

ANONYMOUS (Belgian [Ghent], active late nineteenth century)

The William H. Helfand Collection. 1993-105-21

These "porcelain" trade cards were made by a process that incorporated white lead into paper, a technique that gave cards a special gloss resembling the transparent glaze of undecorated porcelain, and enabled such lithographs to resemble engravings. One card uses a rebus for Dr. Falconnier's name (no. 54); the other has a generic design (no. 55), which could have been used for any profession or business establishment.



56. Bookplate

Dr. Kurt Hermann Thoma, 1913

Lithograph; image 3 x 2 1/4" (7.6 x 5.7 cm)

HEDWIG KEERL-THOMA

(probably German, active early twentieth century)

The William H. Helfand Collection. 1993-105-84

57. Bookplate

Dr. Leicht, c. 1925

Soft-ground etching; image 5 1/4 x 4 1/4" (14.6 x 10.8 cm)

MICHAEL FINGESTEN (Austrian, 1884-1943)

The William H. Helfand Collection. 1993-105-61

Bookplates for dentists invariably show dentists at work or images of teeth, but some bookplate artists have found a broader spectrum to create other images on the standard subject. It is likely that the bookplate for Dr. Thoma (no. 56) was made by one of his relatives.





58

Studies of the Nose and Mouth, c. 1622

Etching; 5½ x 8¼" (14 x 21 cm)

JUSEPE DE RIBERA (Spanish, 1588–1652)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1986-65-1

In 1622, Ribera began to focus the content of his etchings on images of individual parts of the human head, such as the eyes, ears, and nose and mouth. In this print the open mouths give detailed studies of the teeth; these studies are contrasted with the caricatured face of a toothless man in the upper right corner.



59

Comment! Ce n'est pas cette dent là qui vous faisait mal! . . . (What! It's Not This Tooth That's Giving You a

Problem! . . .), c. 1840

Lithograph; 7 x 5 1/8" (17.8 x 14.9 cm)

From *Erreurs*

SULPICE-GUILAUME CHEVALIER, called GAVARNI
(French, 1804–1866)

The William H. Helfand Collection. 1993-105-45

Gavarni's print is from his series of caricatures entitled *Erreurs* (Errors), and it illustrates one mistake that everyone fears. Realizing that the tooth he has extracted is the wrong one, a fashionable dentist calmly confesses that he has made a mistake and must pull another. In such a situation there is not much the patient can do.



— Voyons . . . ouvrons la bouche! —

60

Voyons . . . Ouvrons La Bouche! (Let's See Now . . . Open Wide!), 1864

Lithograph; 9 1/2 x 8" (24.1 x 20.3 cm)

From *Les Moments difficiles de la vie*

HONORÉ DAUMIER (French, 1808–1879)

Purchased with the SmithKline Beckman (now SmithKline Beecham) Fund for the Ars Medica Collection. 1949-97-22

A keen observer, Daumier has captured the expression of anticipatory fear many have felt as the dentist, in this case wearing a rather mischievous look, prepares to remove a tooth with a dental "key," an instrument used to grip and turn teeth for extraction.



"FROM DENTIST'S CHAIR"

15/50

Leo J. Meissner 1927

61

From Dentist's Chair, 1927

Wood engraving, image 9¼ x 5¼" (23.5 x 13.3 cm)

LEO JOHN MEISSNER (American, 1895–1977)

Gift of an anonymous donor. 1944-8-1

Among the hundreds of images of dentists and dentistry that have been published over the last five hundred years, few, if any, have recorded the patient's point of view, as Meissner has done in this wood engraving. The artist has perhaps over-emphasized the size of the dentist's hands which, as many have noted, take on extraordinary power because of their proximity.



Chamalen bringt ein harter Nerven
Der Wahler Freude sehr in's Leben.



Es geht's aus auch den Fiebernden
Er ist ganz kranke und hält die Wade.



Um seine Wade ist's gehen;
Er hat sich auf den hohlen Zahn.



Was sagt man mir, Es gilt der Kunde!
Und Fiebernd streckt hat er auch.



Alles schon machen für die Wunden,
Wu Schwache des Zahns Wunden zu kühlen.



Er kauft den Kopf mit einem dem Kopf
In einem kalten Wasserbad.



Jedoch den Kopf will nicht weichen,
Nur und er hat will er's erweisen.



Unwohl — er schlägt vom Schmerz bekräftigt,
Der Frau, die einseitig blickt.



Nach nicht ein Wunden hinter in der
Die Schmerzender nicht hervor.



Wird es — ja denkt er — nach das Schenken
Mühsamkeit etwas mühen.



In der die Hitze wird zu groß,
Er kauft sich schon wieder los.



Nach spaziert mit dem Wunden,
Hut man ihn bitter weinen.



Jetzt nicht er unterm Wunde
Unwohl die Wunden.



Jetzt kühlt ihm der Wunde ein
Er kühlt. — Der Wunde kühlt. Gerecht!



Gi, guter Tag, mein lieber Wunde,
Nicht Wunde! Was ist's denn mit der Wunde?



Wunde! Ich! Ja! Der Wunde ich wohl!
Der ist in der Wunde blickt!



Was geht der Wunde still bereit,
Der Wunde ist nicht sehr bereit.



Nach kühlt sich der Wunde wieder
Der Wunden kühlt er durch die Wunden.



Wunde! wie erkrankt er, als er da
Der Wunden kühlt sich schon.



Der Wunde, ruhig und kühlen,
Hut schon bereit im Wunde kühlen.



Nach unwohl noch oben
Nicht Wunde sich kühlen.



Nach — und! — das kühlen den Wunden,
Der ist kühlen noch kühlen!



Was Wunden und voll kühlen
Nicht Wunde sich vom Wunden kühlen!



Der Wunde, ruhig und kühlen,
Nicht in Wunden kühlen.



Nach kühlen Wunde jetzt sich kühlen
Wunden zum Wunden kühlen.

Münchener Bilderbogen.

21. Heft.

Nro. 330.

Mit Bild- und Illustrations-Verlag von Dr. C. Wolf & Sohn in München.

Verlagsgesellschaft und Verlag von Dr. C. Wolf & Sohn in München.



I.
"Ah! Here's a patient, sure! I'll go and open the door, quick."



II.
"Confound it! That's the tenth I've lost this week, and it's only Tuesday. They seem to weaken when they get to the door. I'll fix 'em, though."



III.
"That sheet-iron worker carried my idea out to the letter. Now to see how it will work."



IV.
"By Jove! Here's one now. He'll have to go inside to reach the bell, and then I've got him."



V.
"VOICE FROM INSIDE OF BUILDING (as the door drops)—HIT! MURDER! Let me out! Let me out!"



VI.
"DR. TWISTER (few minutes later).—Do you want to take the tooth with you? No? Well, call again!"

DR. TWISTER'S DEVICE FOR RETAINING TIMOROUS WOULD-BE PATIENTS.



Nigaudines pris d'un fort mal de dents enfonce son bonnet de coton sur ses oreilles, un loup de tout côté pour dormir et n'y parvient pas.



Exaspérée, elle se lève, passe son caleçon et va se regarder dans la glace. Horreur! si la pauvre coiffe, sa grosse qu'il ne ressemble presque à un mouton.



Nigaudines, épouvantée, s'abîme à la hâte et court chez le dentiste faire arracher sa dent: il sonne de toutes ses forces: la sonnette se brise dans sa main.



Mais il s'est trompé de porte: un lazaraire du mauvais humeur ouvre sa fenêtre et lui vide sur la tête un vase rempli d'eau. Nigaudines se sauve.



Il court chez un autre arracheur de dents: celui-ci le fait assise et, après l'avoir examiné, lui dit: C'est la dent de saucisse! nous allons l'arracher.



Il prend son instrument, empoigne la dent et tire: mais il a beau tirer, la dent s'écarter: elle sort de la bourse dans la racine tient encore.



Nigaudines, désespérée, s'en va trouver un charlatan célèbre: celui-ci prend des saucisses et tire: la dent s'en encore un peu plus longue: nous quittons le marchand.



Nigaudines y renonce: il rentre à son logement qu'il avait quitté pendant un couple de quinze jours. Les voisins lui font compliment sur sa belle dent.



Le chirurgien-major sort un miroir de sa poche: il regarde la dent et s'écarter: elle a véritablement l'aspect de saucisse: chacun en rale énormément.



Mais elle, Nigaudines fait bien son service: on ne peut pas lui reprocher sa dent qui traverse d'un seul coup le plus ardent du pays: le marchand.



Un matin on s'en va trouver Nigaudines, qu'à ce que lui un dentiste, lui demande: si, si le marchand la dent sans le secours de personne.



Nigaudines lui promet une belle pièce de cinq francs. Tope! on se donne une bonne piquette de mains pour signer l'engagement.



Le lendemain, l'artilleur se mit à nettoyer consciencieusement un canon: si le bœuf, le fait rejeter et le charge d'un magnifique boulet.



Puis il va trouver Nigaudines et le fait coucher devant la bouche du canon: tout à fait à son aise, la dent en l'air, le bœuf bien ouvert.



Il met le feu à la poudre. Puis le coup part: la dent de Nigaudines saute en l'air. Seulement, sa tête a sauté en même temps.



L'artilleur arrache les cheveux de Nigaudines: Nigaudines n'a pas peur d'avance. Il ramène la dent pour s'en faire une pipe et se souvenir de son ami.

Of these three serial caricatures on dental themes from the United States, Germany, and France, one illustrates a dentist's innovative contraption for holding onto his timid patients (no. 63), while the other two show dental extractions, one in which the dentist uses a dental "key" to remove a tooth (no. 62) and another in which more violent means are employed with no success (no. 64).



65. Trade Cards

Au Printemps and Confiserie Guichard, c. 1890

Color relief prints; each $2\frac{1}{16}$ x $4\frac{7}{16}$ " (6.8 x 11 cm)

Printed by Testu & Massin, Paris

G. L. (French, active late nineteenth century)

The William H. Helfand Collection. 1993-105-34-39



66. Trade Cards

Chocolat Guérin-Boutron, c. 1890

Color relief prints; each approximately 2 3/4 x 4 1/4" (7 x 10.8 cm)

Printed by Vallet-Minot & Cie, Paris

ANONYMOUS (French, active late nineteenth century)

The William H. Helfand Collection. 1993-105-2-6

Various trades and businesses printed series of cards to encourage collectors to make subsequent purchases. These coated stock cards generally carried advertisements on the reverse. Distributed by the department store Au Printemps and the confectioner Confiserie Guichard, a series of six cards illustrates the adventures of three young boys who awake with considerable swelling and excruciating pain in their mouths (no. 65). They run to the dentist, who examines them, determines the cause of the problem, applies an anesthetic, and extracts the offending molars. Another series on tooth extraction was distributed by Chocolat Guérin-Boutron (no. 66).

33

*Al Conde Palatino*

67

***Al Conde Palatino (To the Count Palatine)*, 1797–98**

Etching and aquatint; 8½ x 5½" (21.6 x 14.9 cm)

From *Los Caprichos* (Madrid, 1799), plate no. 33**FRANCISCO JOSÉ DE GOYA Y LUCIENTES** (Spanish, 1746–1828)

Purchased with the Bloomfield Moore Fund. 1950-30-33

As with many of the eighty plates in Goya's masterful series *Los Caprichos*, the intent of this print of a nobleman crudely extracting teeth from three men is unclear. It probably represents an attack on charlatans, or those who know only a little but think they know a great deal, as well as against the nobility and the clergy, who may have themselves acted as charlatans. Both the seventeenth-century dilettante Prince Rupert, the Count Palatine of the Rhine, and Manuel de Godoy, the Spanish prime minister at the time, have been proposed as models for the dentist in the print.

N° 10788 — 2^e 61

SIX CENTIMES

DIMANCHE 6 JUIN 1872

LE GRELOT

LA DERNIÈRE DENT, PAR ALFRED LE PETIT



68

***La Dernière Dent (The Last Tooth)*, 1872**

Hand-colored relief print; image 12½ x 11½" (32.7 x 28.3 cm)

From *Le Grelot*, vol. 2, no. 61 (June 9, 1872)**ALFRED LE PETIT** (French, 1841–1909)

The William H. Helfand Collection. 1993-105-85

The unfortunate patient having his last tooth pulled is the deposed emperor Napoleon III, who lost his crown, his empire, and a great deal more in the ill-fated Franco-Prussian War of 1870–71.



Connu! mon bonhomme; on vous a jugé.

69

Le Dentiste: Connu! Mon bonhomme; on vous a jugé
(The Dentist: That's an Old Story My Friend; They Have Judged You), 1878

Hand-colored relief print; image 16 5/8 x 22 7/8" (42.2 x 58.1 cm)

From *La Lune rousse*, vol. 2, no. 91 (September 1, 1878)

LOUIS-ALEXANDRE GOSSET DE GUINÉS, called ANDRÉ GILL
 (French, 1840–1885)

The William H. Helfand Collection. 1993-105-73

Much excitement preceded the impending election for one-third of the French Senate in early January 1879. Gill's caricature warns of a potential alliance between the clergy and the state, a combination that could tip the scales in favor of the royalists. Ironically, the figure in monk's garb slipping off arm-in-arm with France is Léon Gambetta, who despite being a leader of the parliamentary republicans, in 1878 supported an accommodation with the church.

Que! malheur de n'avoir pas connu plus tôt cette Eau sublime!



70

Que! Malheur de n'avoir pas connu plus tôt cette eau sublime! (What a Shame Not to Have Known This Sublime Water Before!), 1877

Hand-colored relief print; image 10 3/4 x 15 3/4" (26.4 x 40 cm)

From *La Lune rousse*, vol. 1, no. 44 (October 7, 1877)

LOUIS-ALEXANDRE GOSSET DE GUINES, called **ANDRÉ GILL**
(French, 1840–1885)

The William H. Helfand Collection. 1993-105-75

One of the three men watching the smiling personification of France with a bottle of Eau odontalgique Bazana, a dentifrice, is Napoleon III, the mustached, dethroned French emperor. The government censor had refused to accept another, proposed cover drawing for the October 7, 1877, issue of *La Lune rousse* because of political implications. As the editor explained, "This is why our readers must content themselves today with advertisements for the *Eau de Bazana*, or *La République*, on another page showing beautiful teeth. Amen."

71

Sallot dit Casque de Fer (Sallot, Called Iron Helmet), 1867

Hand-colored relief print; image 12 3/4 x 10 3/4" (32.4 x 27.3 cm)

From *La Lune rousse*, vol. 3, no. 74 (August 4, 1867)

LOUIS-ALEXANDRE GOSSET DE GUINES, called **ANDRÉ GILL**
(French, 1840–1885)

The William H. Helfand Collection. 1988-102-86

Featured on the cover of *La Lune rousse*, this is one of a series of Gill's "authentic portraits," representing attributes of an unidentified political figure, here shown with a bicuspid freshly pulled from an oversized set of false teeth.



RÉDACTION
71, r. Breteuil-Petit Champs
Paris

ABONNEMENTS
PARIS ET DÉPARTEMENTS
En un an 10
En six mois 6
En trois mois 4
En un mois 1

ADRESSES
Lettres et mandats à M. WASSER,
directeur-gérant,
71, rue Breteuil-Petit-Champs.



ADMINISTRATION
71, r. Breteuil-Petit Champs
Paris

ABONNEMENTS
PARIS ET DÉPARTEMENTS
En un an 10
En six mois 6
En trois mois 4
En un mois 1

ADRESSES
Aux lettres du Journal
à Paris
M. BRASSERON, 7, 11 de la Doune.

A QUI LE TOUR ? — PAR PÉPIN



A qui le tour? (Whose Turn Is Next?), 1877

Hand-colored relief print; image 13% x 11% (34 x 28.9 cm)

From *Le Grelot*, vol. 7, no. 306 (February 18, 1877)

EDOUARD GUILLAUMIN, called **PÉPIN** (French, 1842–after 1884)

The William H. Helfand Collection. 1993-105-87

The French government had prosecuted two newspapers early in Prime Minister Jules Simon's term (1876–77).

Pépin's image on the cover of *Le Grelot* shows Simon as a dentist studying the awaiting patients and considering which newspaper might be next.



73

The Martyrdom of Saint Apollonia of Alexandria, c. 1410–20

Tempera and gold leaf on parchment; $6\frac{3}{8} \times 4\frac{15}{16}$ "
(16.2 x 12.5 cm)

Page from an unidentified illuminated manuscript

ANONYMOUS

(Northern French [probably Metz], early fifteenth century)
Purchased with the SmithKline Beckman (now SmithKline
Beecham) Fund for the Ars Medica Collection. 1983-33-1

74

The Martyrdom of Saint Apollonia, early seventeenth century

Etching and engraving; $25\frac{1}{4} \times 18\frac{1}{2}$ " (64.1 x 47 cm)

IGNATIUS CORNELIS MARINUS (Flemish, died 1639)

After JACOB JORDAENS (Flemish, 1593–1678)

The Muriel and Philip Berman Gift, acquired from the John
S. Phillips Bequest of 1876 to the Pennsylvania Academy of
the Fine Arts. 1985-52-40968

Unwilling to renounce her faith in Christianity, Apollonia was tortured to death in 249 in Alexandria, Egypt. The torture was particularly dreadful, for she had her teeth pulled with no attempt to relieve pain and suffering. Consequently, she became the patron saint of dentists as well as the saint to whom one prays for relief from toothache. She is often portrayed alone holding a pair of forceps, usually with a tooth between the pincers, or else at the actual moment of her martyrdom (no. 73). In an engraving further details of Apollonia's death are specified (no. 74). At the center of a turbulent scene the torturer pulls her hair to get a better grip on a tooth; Apollonia is positioned with her back to a statue of Jupiter, the pagan Roman deity she repudiates, and faces a Christian priest who points heavenward to her future state of sanctity.



*Ille ego sum qui ego sum
Nolite me esse perire*

*Nonne ego sum qui ego sum
Nolite me esse perire*

Sanctus

Sanctus



H. De Marsan, Publisher, 54 Chatham Street, N. Y.

THE DENTIST.

A Dentist here makes teeth of bone
For those whom Fate has left without;
And finds provision for his own
By pulling other people's out.



*You crooked, squint-eyed, mangle tooth,
To think you e'er can win a youth;
Well may you slobber o'er the breeches,—
Love was not meant for such poor wretches!
An old maid you've lived, an old maid you'll die,
For such a Valentine all day.*

75. Valentine

The Dentist, c. 1835

Hand-colored woodcut; 7 $\frac{1}{8}$ x 5 $\frac{1}{8}$ " (19.4 x 14.3 cm)

Published by H. De Marsan, New York

ANONYMOUS (American, active early nineteenth century)

The William H. Helfand Collection. 1993-105-7

76. Valentine

You Crooked, Squint-Eyed, Snaggle Tooth . . ., c. 1835

Hand-colored relief print; 8 $\frac{1}{8}$ x 4 $\frac{1}{8}$ " (20.6 x 11.4 cm)

Printed by Lloyd, London

PICKERING (English, active early nineteenth century)

The William H. Helfand Collection. 1993-105-88

VALENTINE GREETINGS



With hammer, tongs and dreadful

drill

He makes your nerves with terror

thrill;

But worst of all,

Indeed'll appall,

The amount that's charged on

your bill.

COPYRIGHT 1906 BY RAPHAEL TUCK & SONS CO. LTD.



77. Valentine

With Hammer, Tongs and Dreadful Drill . . ., 1906

Color lithograph; 8¼ x 6¼" (22.2 x 17.1 cm)

Published by Raphael Tuck & Sons Co. Ltd., London

ANONYMOUS (English, active early twentieth century)

The William H. Helfand Collection. 1988-104-7

Perhaps the first greeting cards, paper valentines have been exchanged since the sixteenth century on Saint Valentine's Day, though the custom itself bears no direct relation to the saint. Comic valentines first appeared in Great Britain and the United States about the middle of the nineteenth century. Invariably sent anonymously, they were printed on cheap paper with insulting verses attacking members of all trades, professions, businesses—and everyone else. A fair number of them targeted the health professions, with dentists taking their share of abuse.



A caza de dientes

78

A caza de dientes (Hunting for Teeth), 1797–98
Etching and aquatint; 8½ x 5½" (21.6 x 14.9 cm)
From *Los Caprichos* (Madrid, 1799), plate no. 12
FRANCISCO JOSÉ DE GOYA Y LUCIENTES (Spanish, 1746–1828)
Purchased with the Bloomfield Moore Fund. 1950-30-12

Goya's image illustrates one of several possible folk beliefs about the teeth of a hanged man: that they are a powerful aid in sorcery, that they make effective ingredients in a love potion, or that their touch wards off toothache. Even though the woman cannot bear to look at the victim and averts her eyes, she still manages to accomplish her morbid task of obtaining one of the victim's teeth.



„Guten Morgen, Herr, was machen Sie denn da mit dieser Zahnbürste?“
„Ah, mein Herr, ich habe sie gekauft, sie gehört zum Schiff.“

— 210 —

79

Die Zahnbürste (The Toothbrush), 1897
Color relief print; image 11½ x 8½" (28.9 x 22.5 cm)
From *Simplicissimus*, vol. 2, no. 40 (January 8, 1898)
After **BRUNO PAUL** (German, 1874–1968)
Gift of the Goethe Institute, Munich, and Goethe House, New York City. 1987-61-1

The caption for this magazine cartoon reveals the natural error of a passenger unfamiliar with the etiquette of sharing a room aboard ship. The angry complaint, "Blast it, sir, what are you doing with my toothbrush?" draws the reply, "Ah, kindly excuse me. I thought it belonged to the ship."



80

Aiso ga Yosaso; Kinryuzan Asakusadera (Amiable Looking; The Kinryuzan Temple at Asakusa), c. 1821
Color woodcut; 15 x 10 $\frac{1}{8}$ " (38.1 x 25.7 cm)
From *Imayō Bijin Junikei* (Twelve Views of Modern Beauties)
IKEDA EISEN, called **KEISAI** (Japanese, 1790–1848)
Gift of Mrs. Anne Archbold. 1946-66-158 (115)



81

Yanigihara Aiko (The Cherry Tree), 1878
Color woodcut; 13 $\frac{1}{4}$ x 9 $\frac{1}{8}$ " (33.7 x 23 cm)
From *Bijin Shichiyōka* (Beauties and the Seven Flowers)
TSUKIOKA YOSHITOSHI (Japanese, 1839–1892)
Gift of Sidney A. Tannenbaum. 1978-129-410

These images from two series, one of views of famous Japanese places (no. 80) and the other of colorful flowers (no. 81), show women with blackened teeth, the result of staining with black dyes. This custom, known as *ohaguro* and long considered a mark of beauty in Japan, was used by brides as a symbol of conjugal fidelity; it was also extensively used by courtesans.

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